

THE HILLANDALE NEWS

REPRINT OF NUMBERS 15 and 16

OCTOBER - DECEMBER 1963

THE MAINTENANCE OF YOUR PHONOGRAPHS

by SYDNEY CARTER

We must remember that with few exceptions, all our phonographs are at least 50 years old. In this long, long time, much has happened to spoil the original running and quality of reproduction and in these notes I will endeavour to point out some of the more prevalent troubles, and how they may be cured.

No. 1. The Driving Belt

Belt slip is pernicious, for it is silent and can often go unobserved for a long time. It causes uneven running and completely spoils the enjoyment from the record by anyone having a keen musical ear.

Belt slip may be due to many causes: a belt which has stretched, or was of incorrect length in the first case, one that has hardened with age, or even one that is soaked in oil.

The brass jockey wheel can also be the source of the trouble if it is not revolving freely and if the spring pressure of the wheel on the belt is too tight.

Generally speaking, it is best to replace the belt, and soft calf - skin leather is very suitable. For this you must find a kind-hearted shoe repairer, who will select a piece of thin soft calfskin and cut out for you some straight lengths $\frac{1}{2}$ inch wide with a knife and a metal straight edge. The use of scissors for this operation is NOT advised.

Skive down the ends to half thickness for about half an inch to form the overlap and join with Bostick No. 1., which does not harden. Keep under pressure for an hour or two while the joint completely dries off.

The length of the belt loop must be accurate, and the old belt, allowing for stretch, will generally give you this.

Once having acquired the knack, belt making should not prove at all difficult and will be well worth the trouble.

No. 2. The Mainspring

The source of all the driving power in your phonograph is the mainspring, and the coils of the spring must be quite free to exert their full power upon the driving shaft.

In the majority of machines which have passed through my hands inadequate power is provided because the graphite grease with which the spring was packed originally has congealed and become hard, almost locking the spring into one solid piece.

It would of course be ideal to remove the spring entirely from the casing, but unless you are an expert in these matters, on no account should this be attempted, for, quite seriously, you could receive serious injury.

The complete drum casing containing the mainspring can be removed easily from the motor platform after the gear train has been detached. (Home, Standard, Fireside and the earlier belt-drive Amberolas).

The first operation is to remove the belt and operate the motor until it is completely run down, THIS IS VERY IMPORTANT.

Now remove the complete motor from the baseplate by unscrewing the four mounting screws, when the mainspring in its casing with shaft can be slid from the base plate.

To wash out the spring, buy a large can of peaches, eat the peaches, wash out the can, lay the drum in it and half fill with carbon tetrachloride. This will gradually dissolve the grease and is a much better solvent than paraffin.

Swill the liquor around a few times and leave overnight. Remove and stand upon newspaper to drain.

Now turn your attention to the governor and gear drive. Wash this over with some clean carbon tetrachloride using an old softened toothbrush, washing gently across the teeth to remove the congealed oil.

Adjust the end bearings of the governor shaft to give free-running without side play and re-assemble the motor.

Make sure that everything is running smoothly and easily, then oil the motor at all moving parts with light machine oil, and apply graphite grease between the coils of the mainspring. Make sure that the speed regulator and stop arm are working perfectly and renew the felt pads if necessary.

After replacing the belt and giving a trial run, ensure that the speed is adjusted to 160 r.p.m. when the record is actually playing. This is best done with a stroboscope glued on to the small end of the mandrel, the bars on the stroboscope being clearly visible when viewed by a neon lamp connected to your A.C. electricity supply.

Your motor should now be running quietly and perfectly and will need no further attention for a few years. Edison's workmanship on these motors was first class, and they deserve the attention which I have described above.

Should you be unfortunate to have a broken spring in your phonograph, you could contact Messrs George Emmott (Pawsons) Ltd, [REDACTED] Keighley, Yorks.

In my next article I shall discuss that delicate and very important item, the reproducer.

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"Most folks use a diamond,
While some a thorn attach,
But all agree that D.D.T.
Eliminates the scratch". G.F.

THE THINGS I SAY ABOUT THE RECORDS I PLAY

by Alec Kidd

28270 "Home Sweet Home" sung by Anna Case.

'Mid pleasures and palaces
Though we may roam
Be it ever so humble
There's no place like home
A charm from the skies
Seems to hallow us there
Which seek through the world
Is not met with elsewhere.'

The words are by John Howard Payne, an American. In 1823 he persuaded Covent Garden to produce a play 'Clari' or, 'The Maid of Milan'. It succeeded because it contained the 'most nostalgic of all songs' which, in the fullness of time was to echo and re-echo the wide world over.

Set to music by Sir Henry Bishop it is the only one of his melodies which has stood the test of time, and which will linger on for all time yet to be.

Payne died in 1852, Bishop in 1855. Their song has picked up their torch and blazed by famous singers the world over - particularly by Adelina Patti, who made it her own special favourite.

At the Albert Hall long after her retirement she sang it with extra top notes which sent the audience delirious with applause. This was the Grand Climax for this most famous song.

In its universal setting the song is to be found as an Edison Blue Amberol, No. 1600, by the Edison Concert Band, "Home Sweet Home the World Over".

The refrain is also repeated in Julian Jordan's "The Song that Reached My Heart", the greatest compliment paid by one song to another.

(With acknowledgments to W. Disher's book "Victorian Song")

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AN EXTRACT from 'THE TALKING MACHINE NEWS' of October 1904. -

A correspondent suggests that the double-sided disc will be the disc of the future. I cannot predict how that may be, but the essential thing being equal, the quality I mean, it has obvious advantages. There is economy of space; one record takes up the room of two single-sided ones. There is economy of handling. You simply turn the record over. In cases where you have a continuation of the same selection on the reverse, the advantage of turning the disc is still more obvious."

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No. 3. in a series about Music Hall Artists.

by Ernie Bayly

ARTHUR LLOYD

Again I turn to 'legend.' Arthur Lloyd was born in Edinburgh in 1839 and died in 1904. He graduated in dramatic companies in the provinces and upon his appearance on the London Music Halls in 1862 he was at once hailed as a comedian of much talent and grew rapidly in favour. He was equally popular in the provinces. His initial £6 per week rose in a few years to £60 which was exceptional in those days. He had some ventures into

proprietary orship of theatres, in Glasgow and Dublin but was unsuccessful so returned to on the halls. For some years he toured the country with his entertainment "Mirth and Mimicry" in which he was assisted by his wife, Kate King, and his family. He had a powerful voice which he used well with carefully chosen songs. These things combined aided his rise to the top ranks among such personalities as George Leybourne, Alfred Vance, Mackney and others. He was another of the 'Lions Comiques'. His stronghold was the 'Pavilion' in Piccadilly. Once, at a party attended by Edward VII (then Prince of Wales) he and Jolly John Nash kept the jollifications going for hours with great success - in days when it was uncommon for Music Hall artists to be in Royal company. He wrote many of his own songs, including "Not for Joseph", which besides becoming a popular catchword of the day, was the first Music Hall song to sell over 100,000 copies. Others were "One More Polka", "The Organ Grinder", "Immensikoff" and one which has recently been wrongly credited in places to Mr. Stanley Holloway, "The Dark Girl Dressed in Blue".**

Although Arthur Lloyd does not appear to have made recordings, he is one who should have done. If anyone knows of a recording by him, I shall be glad to know of it. Despite active documentation, we still do not have a complete picture of cylinders made on brown wax in the 1890's, which could contain examples of the work of many important artists, especially in the popular field.

**(If still available, Mr. Holloway's version of this song on Decca record 45F- 11140 is very enjoyable.)

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THE THINGS I SAY ABOUT THE RECORDS I PLAY No.2.

by Alec Kidd

Edison Blue Amberol No.2400

"Lorena"

sung by the Metropolitan Quartette

"The years creep slowly by. Lorena
The snow is on the grass again
The sun's low down the sky, Lorena
The frost gleams where the flowers have been
But the heart throbs on as warmly now,
As when the summer days were nigh;
Oh! The sun can never dip so low
Adown affection's cloudless sky."

The words are by the Rev. H. D. L. Webster and set to music by Joseph Philbrick Webster who became famous in the U.S.A. for his religious music about a century ago. He flourished between the years 1819 - 75. His most notable work was a cantata "The Beatitudes" but his main forte was the publication of Sunday School Hymns, many of which are extant today. As most of J. P. Webster's career was packed with religious activities it is a natural consequence that his musical outpourings are sacred in character. "Lorena", however, is an exception to the rule, but its quiet melody is reminiscent of sacred work and breathes a rare atmosphere of peace and tranquility.

Like my favourite "Home Sweet Home", the melody lingers on after the record has been played. But whereas "Home Sweet Home" has become famous throughout the whole world, "Lorena" has lapsed into comparative obscurity. Alas! The reason is not difficult to find. It is the sad words set to the exquisite music. His theme of unrequited love has no message to carry forward to posterity, even though Rev. H. D. L. Webster was a supreme master in the art of communication of thoughts. Perhaps some budding song-writer will compose new words to set to this beautiful music.

THE WOLVERHAMPTON CYLINDERS

by JOHN N. CARRECK .

In 1959 I was given an Edison Class M electric-motor phonograph of about 1891 to 1893 by a Miss Mantle of Wolverhampton, together with some forty early cylinders. This machine and records had belonged to her father, a Wolverhampton metallurgist born in 1876 and employed in the laboratories of various local car firms at the beginning of this century. He acquired them about 1904, but lost interest in them about five years later and bought no further records. Thus the latest are early black wax Amberols containing a spoken announcement. The oldest records, however, are of nearly white soft wax and were made about 1892 or 1893. Twenty-nine of the cylinders are, in fact, of Victorian age, and view of their great age and historical interest I decided to make them the subject of my recital before the Society in April 1962.

The phonograph is of special interest, but far too cumbersome to take to the meeting. It is in a large rectangular glass and mahogany case, with hinged and sliding doors, and was originally fitted with five pairs of ear tubes, of which the only survivals are three of the vulcanite ear-pieces. The speaking tube is still with it, but lacks the mouth piece. The original electric circuit diagram of 1891 (from Colonel Gouraud's British patent specifications on behalf of Edison) was inside the case beneath the motor. The machine seems to have been used for public, or at least group, entertainment, although there is no coin-in-slot device, having been made for office dictation. The electric supply would have come from two Daniel cells, now lost.

When Mr. Mantle bought the machine the Victorian cylinders were with it and he later purchased a Pathé aluminium horn and table stand, and about twenty two and four minute moulded cylinders, before he turned to other interests. The phonograph and pre-1904 cylinders were bought by him from the widow of an old sea-captain, living in Liverpool, who was said to have brought them from America in the 90's. Perhaps they were used on board his ship. All but two of the records are playable and only moderately affected by surface changes of the wax, although surface noise has generally become heavy.

None of the Victorian cylinders bears any lettering and the announcements do not often mention the company's name, but most of them are evidently made by Edison's export division, the United States Phonograph Company., between 1892 and 1896. Other makes in the collection are those of the London Phonograph Company (a predecessor of the Edison Bell Consolidated Phonograph Co. Ltd, from 1892 - 98), The World Phonograph Company of Amsterdam, which I have been unable to trace, and one made by the Columbia Phonograph Company General in or before 1897.

Recording speeds vary from about 100 to 140 and 160 r.p.m., usually the medium speed, and those at 160 r.p.m. should be the latest issues. Almost all of the cylinders are faint in volume and were made to heard through ear tubes, horns not giving satisfactory reproduction, so at Curtain Road we had to use an electrical pickup. This however did not bring out the quality so well as did the headphones of a 1939 Ediphone office phonograph. Except where otherwise stated all that can be said as to recording dates is that the cylinders were made between c. 1892 and 1898, but I have attempted to list them in a roughly chronological order. The announcements are quoted here in inverted commas.

(A) UNITED STATES PHONOGRAPH COMPANY

These cylinders sold at \$ 1 (2s.) each in the 'Nineties.

1. "Cornet solo; song and dance, 'Pretty Minnie', played by Holdings Military Band. An excellent recording in good condition. Nearly white wax, c. 1892-93.
2. "Comic Negro song and dance, 'The Bran' New Little Coon', sung by Len Spencer". Nearly white wax c. 1892-93. This is sung to the tune of "Knocked 'em in the Old Kent Road", with clog

dancing which has recorded well. Len Spencer was born in Washington, D.C. in 1867 and died in 1914. He recorded for the Columbia Phonograph Co. General from 1890 onward, for Berliner in the late 'Nineties and for Edison from about 1895 or a little earlier.

(to be continued)

To the Editor.

Luton, Bedford.

Dear Mr. Bayly,

I enclose a poem which was included in a book called "Discoveries & Inventions of the 19th. Century" by Robert Routledge, published in 1900. -

"Inform the cell of hearing, dark and blind;

Intricate labyrinth, more dread for thought

To enter than oracular cave,

Strict passage through which sighs are brought,

And whispers for the heart, their slave;

And shrieks, that revel in abuse

Of shivering flesh; and warbled air,

Whose piercing sweetness can unloose

The chains of frenzy, or entice a smile

Into the ambush of despair;

Hosannas pealing down the long-drawn aisle,

And requiems answered by the pulse that beats

Devoutly, in life's last retreats!

To hear each voice we feared to hear no more!

Behold each mighty shade revealed to sight,

The Bactrian, Samian sage, and all who taught the right! "

This book had many previous editions and a chapter on phonographs had been added, making me realise the impact that such an invention must have had on the public when it suddenly appeared out of the blue. Progress marches forward so swiftly that it is difficult to imagine a world in which people were still trying to produce artificial voices, but could only dream like a Cyrano de Berzerac about recording voices and then reproducing them.

Sincerely,

Ralph Moss

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P E R S O N A L I A

By O.W. Waite

"On Tuesday and Wednesday, May 20th. & 21st. 1919, at 7.30 p.m. at the Temperance Hall, Temple Street, Birmingham, Mr. Edgar Pritchard presents his "White Stars", the Concert Party With Talent" Artists included- Norman Wright, Billy Moreton, Marjorie Moseley, Pat Collins, Cissie Varley, Bert Morgan, Mary Oliver, Edna Randall and Will Oakland, who sang "My Dear Soul" and a duet with Marjorie Moseley, "Sympathy". Mr. Pritchard passed away recently. He knew many of the Edison artists who recorded at the London

Recording Rooms, and was very knowledgeable on Phonograph matters.

Ted and May Hopkins, the Welsh Comedy duo, were stars when Elison Bell asked them, along with Harry Lauder and Albert Whelan first to record comedy cylinders and discs and they are found on many labels, including Pathé. One of their favourite sketches was the "Welsh Courtship". "Treochy Fair", and "The Poacher" were also successful. They appeared at the old Hippodrome, Cardiff, (now a warehouse) and at Cardiff Empire, (now no more) and many other places, including a tour of South Africa in 1912. Ted was born about 1877 near Neath and died in 1937 at a London hospital; his home had been Cowbridge Road, Cardiff. At one period a revival was sweeping Wales, and he billed himself as the "Only Revivalist on the Stage". He had to put the bills up himself at one place, as they showed a girl in tights, and this was considered shocking. "Laugh, mun, darro I did, and so shocked were the good folks, but they came to see the show, though." I have a souvenir of him, a letter in which he describes to me how he recorded one of his cylinders.

{The next section of Mr. Waite's article was written}
{before the 'British Music Hall Society's' highly }
{successful exhibition & show of 2nd. November - so }
{proves that 'great minds think alike' = Ed. }

MacDonald's Music Hall. A Music Hall interior of 100 years ago may be seen at 128A. Hoxton Street, London. Situated near "The Britannia" this Hall began its existence in 1863 as MacDonald's, named after the owners, then the Hoxton Music Hall, changed hands a few times, lost its license and was taken over in the 80's by the Temperance League. Later it was taken by the Society of Friends, who use it for an Old People's Club, Folk Dancing, etc. It has two balconies around three sides and a tiny stage, all untouched down through the years except for essential redecoration. The Warden is Miss May Scott, who welcomes visitors. Perhaps our Variety & Music Hall Section may be able to arrange to hold one of their meetings there, and so gain a wider audience for their wonderful collections of records of the old time artists.

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Editor's postscript. I was one of those fortunate enough to attend the exhibition on 2nd. November. Proudly I say that some of our members assisted to provide visual and musical contributions. Ada Reeve, still fortunately with us, gave a moving portrayal of her monologue 'Jim'. In the evening, the Variety Artists Federation treated us to an 'Old Time Music Hall', produced by Horace Mashford whom you will remember from the B.B.C. "Palace of Varieties" with Rob Currie as Chairman.

THE RAGE OF
THE YEAR



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HOPKINS

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THE RAGE OF
THE YEAR

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HOPKINS

Ted & May Hopkins.

- \$47 The Squire.
- \$44 Welsh Courtship, No. 1.
- \$45 Welsh Courtship, No. 2.

Mr. Ted Hopkins.

- \$46 The Charge of the Welsh Brigade.
- \$48 Treorchy Fair.

Miss May Hopkins.

- \$43 The Cottage on the Hill.
(The Rage of the Cardiff and Leicester Pantomimes.)

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TITLES

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JOHN PHILIP SOUSA 1854 - 1932

Marches and Suites on Edison recordings

by George Frow

The development of the Talking Machine in America, and the active composing career were contemporary; as many of these marches were very popular, they were recorded shortly after being written, often by Sousa's Band, and the Edison catalogue has many such "creator's records".

Discounting his early Columbia wax cylinders, Sousa recorded exclusively for Edison and Victor, and his latter electrically-recorded discs, issued here on H.M.V. are, with one or two exceptions, very good indeed of their kind, and are not difficult to find secondhand. It always seems a missed opportunity that R.C.A. Victor does not issue his 17 titles made for them electrically, in L.P. form in this country.

Sousa wrote something over 100 marches, the exact number is hard to define, as many were adaptations from themes in his operettas (Sousa called them 'Operas'), over 50 songs, several suites, waltzes, fantasias, occasional pieces, several instruction books, and three novels.

Apart from the marches, of which about 20 are very familiar, little else was ever issued on records, although two suites appeared on Edison recordings. While members have various Sousa recordings, it may be of interest to them to have a few notes of the occasions or circumstances some of these pieces signify, where they are known. Details have been taken from Sousa's autobiography "Marching Along", a rambling work which tells us little about his music, but devotes itself mainly to the travels and anecdotes of the Band, and from notes by Frederick Fennel, et alia. Record information is taken from Edison catalogues; there may be one or two omissions of recordings that had short lives therein.

BLACK HORSE TROOP MARCH - 1925

Written for Troop A Mounted Unit of the Cleveland Horsemen
Sousa had an eye for a horse, and owned a black Arabian
steed, Aladdin.

Disc - 51631

BOY SCOUTS OF AMERICA March - 1916

It is interesting to note that Goldman composed a march
of the same title in 1931

Blue Amberol 3233, Disc 50904

Edison Blue Amberol 2015

"Villanelle "

by Eva Dell'Acqua

sung by Marie Kaiser, soprano

Eva Dell'Acqua's compositions are characterised by a brilliancy of style which appeals to tutors of singing academies as a means of teaching fluency.

Quite the best known of her many compositions, which includes the operetta "Zizi", Villanelle has stood the test of time.

Originally composed as an unaccompanied part song, it was soon found that the soprano part was well outside the scope of the average quartette and it was rewritten as a solo.

To quote Edison, "Its brilliant cadenzas can be sung properly by only the most trained lyrical sopranos of exceptional ability." Remarkably near the truth.

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A LETTER FROM MRS. A. JENNINGS (Formerly Mrs. Billy Williams)

Written to Mr. Joe Cramp.

Sydney, Australia

Dear Mr. Cramp,

I am delighted to know that you are such an admirer of my late husband. He certainly had a most infectious style, also a very good voice and personality. I was with him when he made his first record, "John go and put your trousers on", on the old Edison cylinder records. It proved to be a great success, and from then on we never looked back. Every gramophone company wanted him to sing for them. I went with him to Berlin where he made records for a German firm; we had a wonderful time, my expenses were paid also, and that was before World War I. He was an Australian born, I met him the first month he arrived in London in 1901. We were married at the end of the year, on nothing, but once he made records his name was made. On the Music Halls we toured England, Ireland and Scotland. He got a contract to go back to Australia in 1910, where he played Sydney and Melbourne and was a furore. From there we went to South Africa, Johannesburg and Durban; another great success, then back to England.

He died at our home at Shoreham-by-Sea, Sussex. He was only ill one week, he caught a chill, he could not stand English winters. He had a nervous breakdown, due to hard work on the stage, also having to learn so many new songs for record making. He was a good husband and father. I have four children, two boys and two girls. In 1925 I sold up a good business and decided to come out here with my family and have been here since. I married again some years ago and have another good husband. I am eighty-two and still going strong.

Very sincerely yours,

Amy Jennings.

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From Colin Morris of Shoreham we hear that he spent some hours in the Cemetery, where after difficulty he found Billy's gravestone which he cleaned up and found this inscription.
 "In loving memory of William Holt Williams (Billy Williams) whom God called 13th. March, 1915 aged 37 years. Dear Heart, until we meet again, Wife."
 Buried beside him is his father who died on 6th. August, 1914.
 (Editor's note) The inscription gives no clue that Billy's real surname was Banks.

OPERA

by Leslie Toms

Why do we go to the Opera? Is it to see an integrated work or to indulge one's appetite for a particular facet of the performance? If you cast your mind back over the years, the moments that stand out nearly always seem to be out of context with what the opera was meant to achieve.

For instance, several years ago I saw a performance of Aida in Oxford and although I have marked the programme "very good", the only thing that springs to mind is the fact that the leading male ballet dancer executed a very graceful leap, finishing up in the lap of the very charming female piccolo player in the orchestra. Again, at a performance of Tannhauser in London, I saw Venus lying in considerable disarray on a magnificent conch shell couch grow so excited at the thought of her lover leaving her that she twisted one of the shells off the couch and for the next ten minutes we were treated to an amusing display of English "sang froid" as she sang her aria passionately and at the same time attempted to hide a conch shell about the size of a football.

If you happen to be a regular opera goer then undoubtedly you will have heard people at the bar, during the interval I hope, criticise just about everything that has gone before and gloomily foretelling that the tenor will never in this world reach the high 'C' that comes in his next aria. Yet nevertheless they all crowd back with commendable stoicism to hear the travesty that has been foretold. Now why should this be? Well, in my opinion I believe that too few so called enthusiasts know why they are in the theatre. Some go to hear a celebrated star singing, some to enjoy only the music, some the costumes and some the direction, but, and this is the crux of the matter, hardly anyone wants to go along to see the work in question as a balanced Opera performance. This I am sure is a legacy of the late 19th and early 20th centuries when superb vocalists and outrageous characters were thick upon the ground.

Now I am a firm believer that to derive the maximum enjoyment from an opera performance one should know as much about the opera as is possible. This naturally entails reading and listening, either to the complete recorded work if possible or to isolated extracts on cylinder or discs.

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ROLL YOUR OWN

by R. Duke

As my front window faces the street, I thought I would use it to advertise for Edison cylinders. So, finding a clean piece of card, I fixed to it an old two-minute cylinder and wrote alongside, "I buy records like this. Apply within."

Two nights later came a knock on the door and on opening it there stood two boys aged about eleven. "Do you buy records, Mister?" "You bet I do," I replied. "Here you are then," the boy said thrusting a pile of "45 r.p.m." discs into my hand, saying, "Of course you'll have to roll them yourself, I can't."

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"Reminiscences" - extracted from a letter to The Editor, by M.J. Pearson.
I am very keen on music from cylinders, mainly of a sentimental nature. As a little boy of 5 years or so, I recall the "Sunday Afternoon Recital". My father would retire to the lounge with new cylinders he had bought and I would be spellbound at the music coming from the huge polished brass horn. I think I imagined that the man was down inside there - like the poor dog in the H.M.V. advert. I have but few cylinders and would welcome the chance to buy some. I would particularly like Billy Williams singing "Willie's Wild Woodbines".

OBITUARY

Since the last issue of the HILLANDALE NEWS, Death has claimed several noteworthy exponents of music in its various fields.

Alphabetically they are:-

DR. ARNOLD BAKE died on 8th. October aged 64. He was an authority on Indian music of all types from Vedic chanting to modern folk songs. His lectures also included his own singing of his illustrations.

M. JEAN COCTEAU, who was also associated with film and literature, was a friend of Diaghilev. Ballet was an interest of his life and something of it appears to have influenced his writing and his film-fantasies. He died on 11th. October, aged 74.

MRS. MABEL DOLMETSCH, the widow of Arnold Dolmetsch, died in mid-August aged 89. She was a tireless worker with her husband in their family's presentation of older music, manufacture of instruments and the annual Haslemere Festivals.

MR. ARTHUR FRANKS was the editor of "The Ballroom Dancing Times" and "The Dancing Times" (which dealt with theatrical dance). He was the Chairman of the Official Board of Ballroom Dancing. Of his books, "Social Dance, a Short History" & "Twentieth Century Ballet" are most noteworthy. He was aged 56.

LT-COL. DAVID McBAIN, lately Director of Music at Kneller Hall, passed in September. He started as a boy in the Band of the Royal Scots Guards and his ability soon won him a place as a student at Kneller Hall. It was not long before he was Bandmaster of the 60th. Rifles. Many successes followed until he achieved his final distinction. He was well-known for his appearances on State Occasions, radio and television programmes.

MISS EDITH PIAF died on 11th. October following a hard life which began as a street singer in Paris, graduating via Music Halls to international fame. She will be remembered for her songs "La Vie en Rose" and "Milord". She had suffered much illness. She was 47.

MR. GEORGE WELDON, internationally celebrated conductor, died suddenly during a tour in South Africa during August.

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RECORDS WANTED BY ERNIE BAYLY.

Records by folk-singer JOSEPH TAYLOR issued in 1908 on black label "Concert" (H.M.V. Gramophone Company), but may have changed labels colour later :-

10-inch discs	3-2971	Murder of Maria Martin & Sprig of Thyme
	3-2972	Lord Bateman
	3-2973	Died for Love & Brigg Fair
	3-2974	Creeping Jane
	3-2975	Worcester City
	3-2976	The White Hare

12-inch disc 02148 Bold William Taylor

Ernie Bayly, [REDACTED] Southbourne, Bournemouth, Hampshire.

COLLECTING IN NEW ZEALAND

by Pamela Rogers

I first began collecting Phonographs and cylinders some four years ago more or less by accident. Although I had collected long-playing records for some years I had never seen an Edison Phonograph until I saw an advertisement in the local paper. The law clerk with whom I worked was interested and we set off together to view the machine. On the way he said casually that he had no money - so I would have to buy it. I protested that I have insufficient storage space, but neither of us needed to worry for the phonograph had been sold to a local antique dealer. That, I thought, was that. Some weeks later the dealer offered it to us at a reasonable price and after much dithering I finally purchased it - an Edison Standard with ninety-three cylinders. The machine was out of order (and could not be repaired, but the purchase set me off on the most fascinating hobby I have ever pursued. For some months I was apparently almost the only person in Christchurch collecting to any extent and it is really only over the last two years that I have been joined by others and although we have no club or society we do visit each other and most of us trade and exchange with each other.

We feel that, particularly in the country, there are vast quantities of cylinders and although we have advertised considerably, word of mouth is still the best way of discovering them. Prices differ enormously from the man who gave me seven dozen in order to "get them out of his way" (and I was pleased there was one Paul Althouse among them.

Three of us are attempting to collect all the titles in the 28 and 29 thousand group and one friend who has been collecting a little over a year can number almost a hundred. He is, however, very fortunate that his work takes him all over the town and country districts and added to which he has the most fantastic luck.

I was fortunate enough to be able to purchase an "Opera" phonograph a few years ago and of course play my "Blue Amberols" upon it with the greatest of listening pleasure. We are fortunate in this city that we have the manager of "Phonographs Ltd", one of the early Edison dealers still living among us. He is always ready to help and has shown me copies of the magazine he wrote and published in the early 1900's as well as those published by the Edison Company itself.

We also have the assistance of a man in one of our music shops who is an absolute "wizard" on repairing machines and whose knowledge of early machines is amazing, accurate and freely passed on to us.

Among the collectors the price for cylinders is up to about 2s.6d. each, much less for job lots and correspondingly more for real "finds". We all seem to have our own special artists which we favour, ranging from Florrie Forde and Ada Jones to Golden and Hughes and Peter Dawson. T.F. Kinniburgh and Elizabeth Spencer are in demand.

When I look around my collection of 660 cylinders I am amazed to think of my early protests on lack of space. I still haven't any - but I still go on collecting. Mr. Edison certainly started something!

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"THE RECORD COLLECTOR"

This is a periodical for collectors of vocal recordings on disc and cylinder of operatic and concert singers. Each issue contains a biography, photograph, discography and usually a critical survey of the records of a famous singer. Subscription £1 - 10s per volume of 288 pages. THE RECORD COLLECTOR, [redacted] Ipswich, Suffolk.

THE ANNUAL GENERAL MEETING

Our A.G.M. was held at the 'Horse and Groom' on Tuesday 8th, October with Mr. Edgar Lewis in the Chair. He reported that Mr. Bob Wormald was making progress and that although his health was slowly improving, he would never be well enough to resume employment. Mr. Wormald had not officially intimated his desire to resign, but had told Mr. Lewis during a visit to his hospital that he would have to do so. Mr. Bill Law proposed that the Society should mark its appreciation for all that Mr. Wormald had done by conferring upon him the office of Honorary Life Vice-President. This was accepted and applauded by all present. The other Officers elected were; Mr. Edgar Lewis as Chairman, (proposed by Mr. Roy Smith, seconded by Major Annand); Mr. Ralph Moss as Vice-Chairman, (proposed by Mr. Bill Law and seconded by Mr. Bruce Moss); Mr. Ernest Bayly as Secretary, (proposed by Major Annand, seconded by George Frow); Mr. Bill Law as Assistant-Secretary (proposed by Mr. Leslie Kaye, seconded by Mr. Arthur Weatherley); Mr. Arthur Close as Auditor, (proposed by Mr. Reg Bignell, seconded by Mr. R. Moss). The Committee Members elected were Messrs. R. Bignell, J. Carreck, L. Kaye and B. Moss. Mr. Frow proposed and Mr. Broad supported that Mr. Carreck undertake the new office of Society Archivist & Historian. Mr. Carreck accepted. Major Annand said that all assistance should be given to Members undertaking research. It was reported that Mr. Carter was working on listings of the cylinders of the Edison Bell, Clarion and Sterling Companies. It was regretted that owing to the illness of Mr. Wormald and unavailability of papers it was impossible to give a full financial report. However, Mr. Bayly reported that the Society remains solvent upon the subscriptions which had come in during the past few months.

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MANDREL MUSINGS

by Gerry Annand

In the last issue I quoted some of the best-sellers of 1904-6 and suggested that some of them might be considered banal. Here I must digress.

It is the fashion nowadays to sneer at Edison's so called lack of taste in music but the besetting sin of modern writers is to apply 1963 yardsticks to 1900 events. These writers talk loosely about "flurry of operatics" or "recordings for the backwoods", but it must be remembered that in those days there were no N.B.C. or B.B.C. to assist the public.

For quite the majority, their entertainment was the Music Hall and such light music as offered by Gilbert and Sullivan. A handful only could afford the New York 'Met' or Covent Garden.

If one studies the cylinder catalogues of those years, it is amazing to note the uncanny uncanny allocation to the needs of the musical classes of the period. The output was tremendous and somebody must have been satisfied.

There were long years before Edison Cylinders again became a major interest with me, but the habits of youth die hard and they were always at the back of my mind. Perhaps a few notes on those intervening years may be of interest. The cessation of hostilities in November 1918 found me, with an idle pair of hands at Mons in Belgium. Not for long, as you will read (or not, as the case may be !)

THE COLOGNE EXPRESS

Not This is not the title of a thriller film featuring Conrad Veigt. Owing to the complete breakdown of services, and the return of populations to their shattered homes, pilfering was rife, and the troops in Germany were having difficulty in obtaining sufficient to eat, there came the brainwave of the Railways Operating Department.

This was a completely sealed train from Boulogne to Cologne stopping only at Arras, Valenciennes, Mons and Cologne.

When the train arrived at Mons, it was my duty to examine the seals on each wagon and if in order, make out a receipt for the guard. The line was heavily guarded for a quarter of a mile beyond the station to prevent sabotage while accelerating.

In 1936 I was in Mons again, and to my surprise found that the station master not only remembered it, but said that it was his job to guard the guard's-van while the door was open at the station. Something like security!

The engines employed were usually N.E.R. 4 - 6 - 0, painted khaki - the drab colour to foil aircraft. However, I did once see a G.E.R. tank in her royal blue, pulling a French train out of Armentières. I cannot say if the Mademoiselle was on it!

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E D I T O R I A L

I have pleasure in echoing here the thanks expressed at the A.G.M. to Bill Law who for many years has kept our machines and amplifier in working order. In this way he has ensured the continued success of our meetings.

Thank you Gerry Annand who has purchased a fine plaster bust of Thomas Edison and presented it to the Society. This was one of a batch commissioned by Colonel Couraud, the first representative of the Edison Company, presumably for presentation to potential customers, or as a reward to good customers.

During August I enjoyed in Dover an old-time musical treat. On alighting from a bus by the Pencester Gardens I could hear an organ. I soon found a monster Mortier fairground organ, as big as a double-decker bus, giving a selection from all types of music. This 40-year old, 101-note organ, with "effetas", has been restored by Mr. D. Barlow of the Wingham Engineering Company (Kent), who uses it to collect money for charities. His generosity is evidenced by the fact that he has bought about a hundred tunes, punched on folding strips of card, which cost up to £8 each and which must be imported from Belgium or Holland.

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THUMB NAIL SKETCHES No. 11

by TYN PHOIL

Edison Blue Amberol 1793 "Whistling Jim" by Ada Jones.

Whistling Jim was suggested by a quaint darkie character who used to hang about the back door of a neighbour of Mr. & Mrs. Theodore Morse, both famous for their work in the variety world, Dorothy, who wrote lyrics under the nom de plume of D.A. Esrom and Theodore for his acknowledged catchy, tuneful music. The darkie's favourite tune was "When Uncle Joe plays a rag on his old banjo". This intrigued Mrs. Morse who immediately sketched out the lyric for "Whistling Jim". No peace for Theodore that evening!

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'THE HILLDALE NEWS' is the official magazine of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY. Editorial address - 19, Glendale Road, Bournemouth, England.